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shell that could not keep the life in its own spirit will do better by ours? There is no necessity to go back, we have every thing in this, our day, necessary for its art. Let us express the present in its own terms.

4th. The deference to false ideals, classicism, or any other ism except naturalism. After what has been said little remains on this, but we may point to examples of wreck on this rock as warnings. David, Vernet (the marine painter), Barry, and, in fact, almost all the early artists of the French and English schools, historical and landscape; Canova, and most of the modern sculptors who have been under his influence. A worse consequence of this false standard than the spoiling of weak artists, is, that it diseases the public taste, so that it cannot perceive the truth in the few who are strong enough to resist its tendency, and so kills by neglect those whom it fails to corrupt; and thus, both are the noblest artists, deprived of sympathy, and the public lose all benefit from their labors.

The artists themselves should resist all extraneous authority, save as it enables them to see new truths in nature. By a habitual reference to this standard of every thing they do, they must, and will, attain to greatness, and an abiding influence on the future progress of art, however humble their talent may be, while the idealists, however vigorous, will be forgotten.

We have already alluded to the influence of home study in connection with the injurious influences, but it cannot be too strongly impressed on the artists, that by home study, and by that only, can a great nationality be attained; and the more earnest and faithful that study is, the more readily and rapidly will the desired aid be reached. The landscape painter who wishes to express the character of American scenery should follow every form of crag, of hill and tree, with the faithfulness of one who copies the writing of some unknown language in fear lest some important point should be omitted. When he has perfect command of the smallest minutæ he may dash out what he pleases; paint as broadly, as artistically as he may, and use what license he will, his landscape will be unmistakable American—the characteristics will be indelibly stamped on his mind. There is much in the influence of early association. The mellowed light of memory falls in softening, touching beauty on the scenes of our native valleys. Other lands may greet the artist's eyes, but he will remember none with the intensity of delight with which he dwells on that which is linked with his boyhood's frolic days—this power extends far into the artist's manhood, and should we not beware how we weaken it by too early wanderings?

That the artist shall follow, as far as his individual feeling will permit, such classes of subjects as appeal most strongly to the national feeling, is a truism almost always overlooked. Thus we find Vanderlyn painting Marius on the ruins of Carthage, when, with the same feeling and power, he might have painted a Washington in his reverses, and thus rendered vital a page in our history that would have borne the artist's name, and endeared him to the people, forever. The fact that third-rate painters have been so eager to seize such subjects, deters many of the better ones from taking them—they seek to establish an aristocracy of art, forgetting that it is by its very nature democratic. The success of

these third-raters, owing entirely to their choice of subjects, should have taught them the power of the popular theme. They seek to violate one of their strongest instincts, because the people and the poor artists recognize and follow it. He who seeks immortality in this day, without enlisting the intelligent masses, reckons without his host. Our artists, our statesmen, our heroes, come from them, and the predilections with which they come out from the people remain with them. It is necessary therefore that the more childlike, the simpler feelings of humanity should be enlisted, that through them it may become mature in thought and judgment, for the uneducated are children in one sense.

The duty of the public towards Art is to be discriminating in their patronage, seeking out those indications of talent that point in the direction of true national feeling, and resisting all encroachments of an influence foreign to it, especially condemning all following or leaning to foreign schools; giving all facilities to home study, and discouraging artists from going abroad until they have settled themselves in their nationality—till Americanism is indelibly stamped on their intellects and hearts. If we want representations of foreign scene or motive, let us get them from those who are better able to render them than an alien can be. It is the duty of the public to reward all earnest endeavor to enter into this nationality, whether successful or not, as deserving credit by the very attempt, and as positively to frown down all displays of mere superficiality, of cleverness and technical skill. Let artists be taught their works are valuable, not in proportion to their ambition, but their earnestness; not for qualities of the hand, so much as the heart. There are springing up hundreds of young artists around us, and on the bent they now receive will depend mainly their future success, and what are we, as a nation, doing to insure it? We truly boast of being one of the greatest and wealthiest nations of the earth, and yet we have not one national gallery, or institution of art, except the Art-Union, not the slightest facilities are given by our government to the art student.

We can hardly leave this subject without alluding to those of our artists who have aimed at the great quality of which we have been speaking. Mount is the only one of our figure painters who has thoroughly succeeded in delineating American life, and his pictures, for that quality alone, are invaluable. Bingham has made some good studies of western character, but so entirely undisciplined and yet mannered, and often mean in subject, and showing such want of earnestness in the repetitions of the same faces, that they are hardly entitled to rank. Generally the artists seem to be possessed of a fever for high art, which in most cases is high nonsense. Why will Rothermel, with all his feeling, give us nothing but foreign subjects? or Page, with his magnificent power, ruin all his pictures by going back to subjects with which neither he nor his age have any sympathy? In landscape we are much better, as we ought to be. Durand appreciates and renders certain motives of American scenery, beautifully. So to a certain extent did Doughty once, but by his gross mannerisms and superficiality he has almost destroyed all power. Cole generally painted a medley, destitute of individual, local character; such as might be expected from a man who

spent his best years abroad. His early pictures gave promise of strong nationality, destroyed in his later idealisms, but returning again in his last few years, and best shown in such pictures as the Mountain Ford and the view from Mt. Holyoke. He who studies thoughtfully our national character, can hardly fail to convince himself that the material for a mighty school of art exists here, and of which no obstacle but a false public sentiment can prevent the development.

W.

## THE ART OF LANDSCAPE PAINTING IN WATER COLORS.

CONCLUDED.

PART III.

### ON THE METHOD OF WORKING A LANDSCAPE.

#### 1.—ON LANDSCAPE OUTLINE.

The paper having been properly strained upon a drawing board, and being quite dry, the outline of the proposed drawing should be carefully made. This is a preliminary so important and indispensable that we will dwell somewhat minutely upon it.

However tedious this preparation of the outline may appear, it eventually saves time; and, leading to ultimate excellence, it enables the student to complete his picture with greater facility and power.

An accurate outline saves an infinity of trouble, by securing the hand against errors in the progress of the work; it insures confidence in the use of the brush when charged; and the most valuable result of the confidence thus communicated is, that the tints are left clean and bright.

The outline should be sketched at first slightly, but so far carefully as to leave no appearance of vagueness or indecision. The lines may afterwards be strengthened, where necessary, by a more decisive and vigorous touch; but if, in the first efforts to copy an object, the proportions be not correct, it is better to rub out the whole, than to tint upon a multiplicity of lines, which do but indicate weakness and cause confusion.

Draw, then, with a fine but faithful and firm line, the remote distance, making the lines stronger in touch as they approach the foreground. The foreground itself should be laid in with something of spirit and decision; and you thus define, even at the outset of your work, the different degrees of distance intended. No shading, however, with the lead pencil must be attempted in any stage of drawing the outline.

If mountains constitute the utmost distance, the lines upon their edges should be extremely faint, though at the same time sufficiently definite; for a careless outline may involve you in difficulties which may ultimately cause you to abandon your work in disgust.

After the mountains have received their first tints of color, so as to define their forms, be careful to efface the pencil outline with India-rubber or with bread, the color being perfectly dry. The result of this will be a charming aerial effect, and the removal of any hardness on the edge of the wash.

In tracing distant objects, delineate their general forms only, without attempting detail; as, for example, sketching a mountain, it will be sufficient to give the extreme outline.

In the outline of the foreground, however, greater minuteness must be observed; and the objects which usually constitute this portion of the picture—such as plants, figures, the bark of trees, and the like—should be carefully drawn from correct studies made from nature.

In drawing the outlines of trees, their stems and branches, as far as they are visible, should be carefully made out. The foliage requires only a slight indication of form; it should be described rather by a series of short lines or dots, than by any thing approaching to careful manipula-



THE CULPRIT FAY.

Designed and drawn on wood for the Bulletin by CHARLES C. GREENE. Engraved by ROBERTT &amp; EDMONDS.

tion. The extremities require a free touch : for, in fact, were every spray of foliage to be drawn in outline, the brush could not follow the pencil without the sacrifice of all freedom and effective breadth of execution.

In that portion, where buildings of any kind are introduced, the greatest accuracy is indispensable in drawing the form of the windows, doors, chimneys, and other such details, as well as any ornamental parts.

To efface the pencil lines, when any alteration may be necessary, the crumb of stale bread will be found to be a better material than Indian rubber; as it is less likely than the latter would be to smear or injure the surface of the paper.

We have particularly recommended a neat and slight outline for many reasons, and especially for this; that, if any force or depth of pencilling were employed in this preparatory process, the lead would sully and vitiate the color.

## 2.—THE COLORING OF A LANDSCAPE.

**Sky.**—It has been generally recommended to the student to complete this portion of his work first; and in some cases, where strongly-marked trees or buildings occur, and appearing in direct opposition against the sky, it may be advisable to lay the intended amount of color in the sky be-

fore attempting to work up the remainder of the landscape; yet this is frequently not the best method of proceeding.

The tones of the sky, if carried over distant mountains, assist greatly in blending and harmonizing them with it. It is even best, sometimes, to proceed so far as to get a certain amount of broad light and shade into the picture (according to the character of the composition), in order afterwards to arrange the clouds in a manner most suitable to the effect; or at least so as that they may not appear out of character with it.

The drawing board should be inclined at a sufficient angle to allow the tint to flow freely over the surface, and to follow the brush; and, previously to commencing the sky, a wash of clear water may be passed, with the flat brush, completely over the paper. The moisture having nearly evaporated, the sky is commenced as follows:

In order to produce an evening effect, a light tint of Lake is to be carried to the distance of about one-fourth from the top of the picture, and there a small portion of Indian Yellow is to be gradually added to the wash. This wash must not be abruptly terminated, but carried to the bottom of the paper. The result should be a tint graduating downwards from a pale pink

into orange; becoming warmer towards the horizon, and gradually vanishing into the foreground. When the surface is quite dry, after this operation, turn the drawing upside down, and repeat the wash of clean water, passing the flat brush very lightly across the surface, so that it may not disturb the tints.

Next, prepare a pale wash of pure Cobalt in a saucer; and, while the drawing is damp but not too wet, and of course inverted, wash in the blue from near the line to which you first carried the Lake; increasing the strength of the tint as you approach the upper part of the sky.

If this be properly done, the sky will, when dry, show a gradation of light blue and purple, in addition to the tints applied in the first instance.

Suppose, for the sake of clearer illustration, that the subject is a piece of moor scenery, having the distance closed with remote gray hills—a simple and useful subject to begin with. Having replaced the work in its first position, tint the distance with Cobalt and Madder Brown: these, upon the somewhat orange sky tint carried over the distance, will give a beautiful pearly-gray hue. More of the Madder Brown may be added, as you approach the middle distance; and the tint may then run into Vandyke



"WHAT CAN A YOUNG LASSIE DO WI' AN AULD MAN."

Designed and drawn on wood by BROWN, from the original picture by Mr. EDMONDS, being No. 205 in the present Distribution Catalogue, and engraved by WHITNEY.

Brown or Brown Pink carried over the foreground.

There may occur a pool of water reflecting the eye; a passage which will afford a secondary light in the picture.

If these instructions have been carefully observed, the drawing ought now to present, in color and effect, a tolerable idea of what the finished work will be.

It will now be found that the strength of the ground tints has reduced the tone of the sky; which, when first washed in, appeared perhaps of a strength nearly sufficient; hence, to a certain extent, a repetition of the process is necessary. For this purpose, the student must proceed as before. It will not, however, be required to strengthen or force the blue of the upper sky—(a common error with beginners); but simply to strengthen the warmer tints below. Light red may, in these subsequent washes, be substituted for lake, and Yellow Ochre for Indian Yellow; for these colors, being less brilliant than the former, will assist in giving a quieter tone, should it be required.

It may be here remarked, that it is a good practice to begin generally with the purer and richer colors; as a vivid tint may be easily cooled or subdued by others, while it is by no means so easy to give due brightness to a dull one.

A few horizontal clouds in the extreme distance may now be put in with Light Red; and

of these clouds the shadowed parts may be indicated with pale Cobalt and Lake. The distant hills should be strengthened with a tint of French Blue and Lake; to which as you approach the middle distance add a mixture of Indigo and Brown Pink which will form a greenish gray, and which may be washed into the Vandyke Brown first carried over the foreground.

Let the foreground be much paler in tone than the middle distance; and if any lines occur in the latter, keep them as nearly horizontal as possible, for this will communicate to that part of the composition the necessary appearance of retiring.

The sky being supposed complete, the distribution of light and shade in the picture is the next object of attention. In a scene of the kind proposed, the principal shade will reside in the middle distance, just as the sky may be said to be the principal light of the subject. But in order to counteract the heaviness inseparable from a large mass of shade, it is necessary that some object or objects, much darker in tone than the general shade of the middle distance, should be introduced; and in the effective placing of these darker objects lies the skill of the artist. A small hut and some turf or peat stacks on the distant moor, form valuable materials for introducing these darker masses; while some light smoke curling from the cottage will assist in giving life and spirit to the whole.

Irregular patches of furze may be put in, in the middle distance, with the same color as that used for these dark parts; that is, with a tint either of Sepia and Cobalt, or a mixture of Vandyke Brown and Indigo; Olive Green or Brown Pink being added as the foreground is approached. Sepia and Indian Yellow, and Brown Pink or Vandyke Brown with Lake, will be found admirable for the rich color of the foreground; but if they be too violent, they may all be reduced by the use of a little Indigo or Cobalt. A few rushes and large weeds, with their reflections in the near water, will aid the effect; but they should not be too much elaborated, nor made so dark as to interfere with the principal shadow.

Lights procured in the manner already described will give a finish to the picture. On this principle, the light smoke may be made out; as also leading into the middle distance, a straggling path, on which a small figure on horseback, or a man driving cattle, will afford an opportunity for a bit of bright color; and this, if well placed, will materially improve the drawing, by lowering the surrounding tones.

The great end to be aimed at is the preservation of the tints in their first purity, and the avoidance of the necessity of corrections. The student should, therefore, in his early works, neither attempt sponging out, nor aim at too much finish. A beginner must not expect to effect at first all he may desire, nor allow him-



self to be disheartened because he may see a manifest difference between that which he has done and that which he hoped to do. He should determine to persevere; for he may rest assured, that with every succeeding attempt a greater degree of success will continually reward his efforts.

### 3.—ON TREES AND FOREGROUNDS.

The difference observable in the representation of foliage, as painted by various artists, is very considerable. In fact, it may be said that no two persons ever painted a tree with precisely the same feeling. Some artists employ the color as wet as possible, and merely blot the forms of the trees in mingling light and shadow together, and trusting to the lights intended to be taken out by the handkerchief when the work is dry. Others work in a manner altogether different. They employ their color in a state almost dry; and the hairs of the brush, spread abroad like a fan, are made use of, rather to scumble the forms in than to define them properly.

A medium between these extremes is best to be pursued. The brush should be moderately filled with color; and the stems and such other details having been carefully drawn in according to the foregoing instructions, the tree may be commenced from the upper part. Let us suppose, for illustration, that it is desired to represent an ash tree. Prepare a quiet green with Gamboge and Indigo, and a portion of Burnt Sienna, and with this fill a small saucer. Prepare in like manner a cool gray, composed of Cobalt and Light Red, having a brush for each tint so prepared.

The sky being supposed to be finished upwards, the student, having his brush moderately filled with the green tint, must endeavor, with a free touch, to give the effect of a light tracery of leaves, beginning at the top of the tree. The extremities of the masses—or, in other words, the general outline,—it will be remembered, must define the character of the tree. Care must be taken to avoid filling up the masses, but numerous small interstices should be left to show the lights piercing them, as they appear in nature. The second brush, containing the gray tint, may now be exchanged quickly for the other. It is supposed that the student has carried the green tint as far down as the lower edge of the highest mass of that part of the foliage which is in light. The color being still wet, let him apply the gray tint in continuation of the first, until the form of the shadow or inner part of the tree at that place is marked. He must now resume the green tint; and so on alternately to the lower part of the tree, finishing with grays to express the dark shade under the lowest foliage.

This method of running or blending the two tints of the green and the gray together often affords accidental circumstances, which, when skilfully and tastefully turned to account, are highly suggestive of good effects.

It should be mentioned that, when the green is intended to represent leaves in sunlight, it should incline rather to a yellow hue, so as to give the effect of light and warmth. A small portion, therefore, of Indian Yellow may in this case be added with advantage.

The first process being completed, the trunks should be put in with gray, qualified by a little Vandyke Brown. The stems and branches also may be drawn as seen at intervals in those shaded or retiring passages of the foliage where the gray has been used, but never across the light or sunny parts.

The tree ought now already to possess some resemblance to nature; but much more of course remains to be done. With the gray and green mixed, you may now mark the shadow touches in between the masses, taking advantage of those parts where the former tints may run accidentally and irregularly together, and being careful to make those near the edges of the tree somewhat fainter than those in the centre.

Olive Green or Brown Pink mixed with a little Indigo will now be useful to strengthen and

modify the green portions; and the same, when mixed with Sepia or Vandyke Brown, may be employed to give the shadowings and markings on the stem and branches. To lay down, however, absolute rules for painting an object, so various in character and so difficult of representation as a tree, would be impossible. You must, therefore, look either to nature or to the examples of a master to be enabled to attain even tolerable success in its delineation.

In a winter scene, when the trees are denuded of foliage, the network of the small branches at the tops of them may be prettily given with Cobalt and Vandyke Brown, used rather dry, and applied with a brush having its hairs spread out either by the fingers or by drawing them through a fine-tooth comb before working. Grass is also represented readily by similar means, as well as small trees on the summit of a cliff and in similar positions.

Some of the most beautifully composed foregrounds are those in which clear water flows or ripples over small stones or pebbles. In this case, the different stones should be defined simply by the shadows between them. A wash of Indigo and Brown Pink or Vandyke Brown may be carried over the portions of the stones supposed to be covered with water; and while this latter wash is damp, a few touches of strong dark color may be made to blend in some deeper and richer tones amongst the rocks and masses at the bottom.

Lastly, a few lines raised horizontally, when the work is dry, will give the effect of clear water above the stones, by the expression of surface.

In moor and rocky scenes, the purple heather forms a beautiful contrast to the rich greens and browns of the foreground. This heather may be best represented by Cobalt and Madder Lake, or Cobalt or Crimson Lake; which may either be put upon spaces left for the purpose, or be laid in with white and glazed over. Rich mosses and lichens on rocks are best imitated with Sepia and Indian Yellow, or Lake, Indigo, and Vandyke Brown; though tints of Olive Green and Brown Pink are also used for similar purposes.

In painting richly-colored foregrounds in general, where it is required to take out many lights, the colors are sometimes worked with water in which a small piece of loaf sugar or white sugar candy has been dissolved. A piece of the size of a hazel-nut will be sufficient for a tumbler of water. The operation of taking out light is greatly facilitated by the use of this solution; but let it be carefully observed that the early tints and washes must not be put in with this water, as it would cause them to wash up and blend into any color laid over them.

Some persons, in finishing a drawing, use a quantity of Gum Arabic for the purpose of heightening and enriching the colors. A judicious use of this gum is not objectionable; and on some papers it is really necessary, as the colors will not bear out sufficiently without it. The student, however, will do well to bear in mind, that any details put in with gum water cannot be washed over without the risk of being carried away, or at least of having their sharpness destroyed. A solution of gum water may either be used with the colors, or it may be glazed over them when dry. The latter method will be found useful where the stronger tints of the work have apparently sunk into the paper, or have become dead and flat on the surface. Beware, however, of using gum water in the sky, or in any portion of the distances of the work, since by so doing all appearance of space and air will be destroyed. This caution is the more necessary to the inexperienced, because there is often a temptation, in vivid and powerful sunset skies, to resort to its use, with a view to heighten the tints.

### 4.—OF FIGURES IN LANDSCAPE.

Small figures or cattle are the great resource of the painter for the purpose of giving interest and life to his work. Great consideration and

care are required in deciding where they may be best placed in proper accordance with the tone and feeling of the subject.

In scenes of a highly romantic character (as a wild rocky river or a foaming cataract), figures are better altogether omitted; and if the suggestion of life be necessary, then it may be obtained by the introduction of wild birds or animals in character with the subject.

In mere studies from nature they are also out of place; as the attention of the spectator must be given to the details of the work, which, as it were, constitute the portrait. To a pastoral scene, on the contrary, living objects are indispensable: a group of cows lazily ruminating beneath the shade of the luxuriant foliage, or idly wending their way towards the rippling brook—the husbandman plodding homewards in the glowing eve—the shepherd's dog quickening the pace of the loiterers of his master's flock—may all be made to contribute to the delicious sentiment of such a scene.

A single figure is often introduced as a scale or measure, to enable the spectator to judge of the real dimensions of large objects; but some skill is requisite to prevent the intention in this case from being too obvious. A flock of sheep frequently and greatly accord with the character of a rural or even of a rocky or mountainous scene; but they should be carefully studied from nature, to have a good effect. It is usually most judicious to place the figure or group in some comparatively vacant portion of the composition, whereby the importance of the interest of the scene are mutually augmented.

A small portion of brilliant color is frequently of the greatest value in landscape; but without the aid of figures, the painter might be unable to introduce it in a manner sufficiently natural. Where, for instance, there is much red or reddish gray in the scene, a little bright Lake or Vermilion placed over a layer of white in a portion of drapery, will tone down or lower all the other red gradations in the picture. Emerald Green, the brilliancy of which cannot be equalled by any mixture of blue and yellow, will in the same manner reduce the green gradations.

Another important use of bright color is derived from the circumstance, that the hue of any one particular tint may be materially increased by the immediate contrast of it with its complementary color; as green by red; orange by blue; and purple by yellow.

### 5.—OF THE TREATMENT OF PARTICULAR EFFECTS.

The term "Effects," as here used, is intended to express the appearance of a landscape seen under a certain state of the atmosphere; as a view taken during sunrise or sunset, accompanied by rain or mist, or seen by the light of the morning or evening twilight. Some of the peculiarities attendant upon these appearances may be most happily imitated by the water-color painter, who has at his command a variety of means capable of producing them.

The transparency of a water-color wash, by allowing the white paper to be seen through it, and so expressing without labor a great transparency of atmosphere, may be adduced as one of the principal advantages of the material of our art. To obtain, however, the effect of light, as in a sky, the student should endeavor to gain the full amount of color that may be required, in as few washes or tints as possible. In painting, for instance, a twilight sky, the first single wash will possess more brilliancy and purity of tone than if the same tint were again passed over it for the purpose of strengthening the color. On the other hand, a sky which has been obtained by repeated washes, will have the effect of softness, as well as a quality of subdued light, in a greater degree than the former. Some artists, particularly celebrated for the air tones of their mountain subjects, repeat the tints many times; occasionally washing them down when dry with water, and in that manner so blending and harmonizing them with the sky and with each other, as to communicate to their work the most charming and natural

effects of distance. That this requires considerable skill and practice will hardly be doubted; and the student must expect to spoil many drawings before he succeeds in producing one with which he can feel satisfied. A little instruction in the outset, as to the process, and the properties of some colors may save some trouble and disappointment; particularly as some colors are much better adapted for washing than others. Cobalt is tolerably firm upon paper, and consequently answers better for this purpose than French Blue or Ultramarine. A gray composed of Cobalt, Crimson Lake, and Gamboge, will be found excellent; as will those grays of which Light Red forms a part. Indigo bears well the process of washing; Prussian Blue is apt to stain the paper, and will separate from any other color which may have been mixed with it; and Antwerp Blue should never be used, on account of its liability to change.

Of the Yellows, Indian Yellow, Yellow Ochre, Gamboge, and Cadmium Yellow, all bear, in washing, the softening action of the brush without disadvantage.

Vermilion affords beautifully delicate tones, but is apt to wash up; the best reds are Light Red and the Madder Lakes, although others may be used with advantage.

#### MORNING HAZY EFFECTS.

Early morning, with mists rising from the sea, or from flat marshy grounds, may thus be imitated, the sun being supposed to appear above the horizon: prepare several small saucers containing the following tints, each of course in a quantity suited to the size and requirements of the proposed work:—1, Indian Yellow, with a small portion of Gamboge; 2, Cobalt, with a small portion of Crimson Lake or Rose Madder, and a very small quantity of Chinese White to produce a semi-opacity without being perceptible; 3, a pale tint of Light Red. Of the first tint (the Indian Yellow and Gamboge) there should be two degrees, one very pale, with less Indian Yellow. The drawing being properly sloped, the paper is to be washed over with water; and when the moisture has somewhat evaporated, let the pale yellow be passed over the entire surface. When dry, the drawing is to be reversed, the water again passed over it, and the yellow tint, commencing imperceptibly at the horizon, gradually increased downwards towards the top of the sky, using the second or stronger degree at the finish. The paper ought now to appear of a pale yellow, slightly stronger towards the top; and any inequality should be corrected by mere water washings, before proceeding to the next tinting. Let it be supposed that the subject in hand is a calm sea with a few fishing boats scattered about it: we thus presume the elements of a very simple composition, although in the treatment of the effect the student is not limited to any given subject. The distant objects seen against the sky, whether boats or otherwise, may now be put in upon the yellow with the second tint containing Cobalt and Lake; this will give a gray shadowy appearance, and will harmonize well with the sky. The position of the sun (which should not be chosen too near the centre or sides of the picture) may now be determined: and a line of water having been drawn below it, a little of the blue tint is to be carried down, and washed away imperceptibly over the foreground; this, if properly done, will express the mist and haze of the distance, and at the same time blend and soften all distant objects. The upper part of the sky may be somewhat of a rosy hue; and, in order to produce this tint, the board must be reversed, and the Light Red wash employed as the others were that have preceded it. A few floating clouds may be put in while the latter tint is wet; they must be composed of Rose Madder and Light Red, with faint shadowings of Cobalt. Some judgment is requisite in working the sky in this manner: yet if the effect appear in any degree harsh, it may be corrected by subsequent water washes. The sky may incline towards

gray at the top, in which case the blue tint, with the addition of Rose Madder, may be used; but the learner must beware of the common error of making it blue, as not only destructive of harmony and repose, but as being absolutely false to nature.

The paper being perfectly dry, a sharp scraper should be lightly used over that part of the sky which is about the sun; this process will give a very natural effect. The sun is represented by scraping the paper and leaving it white; and, if desired, a few touches with the instrument will give the rays which appear to extend upwards and downwards through a partial mist. The water, with the boats and objects in the foreground, next claims the student's attention. Raw Sienna and Cobalt will be found to give a pleasing tone to the sea, little, however, of the blue being used; and, towards the immediate foreground, a small portion of Vandyke Brown or Brown Pink being added. The boats may be put in with various warm tones of Vandyke Brown, Brown Madder with Indigo, Burnt Sienna, and colors of a similar character. Roman Ochre gives a rich color for old sails. Lastly, a due regard must be paid, in the finishing, to each portion of the work, in order to attain that quietness and harmony upon which much of the charm of such a subject will depend. More or less gray must pervade even the darkest parts of the drawings; and, where rich color is required to be toned down or sobered, a wash of Cobalt and Lake, with a minute portion of Opaque White, quickly brushed or scumbled over the object, without disturbing the under work, will, in most cases, prove effective for that purpose. The lights in the water, such as the reflections of the sunbeams catching the ripples, may be wiped out in the manner already described, and the knife may be used occasionally for the production of any sharp and brilliant touches that may be required.

#### SUNSET.

The treatment of evening effect differs from that just described, principally in the greater power and depth of coloring required to imitate the splendor of the setting sun. Unless the sentiment of the subject be fully felt, where so much depends upon the influence of the mind, the learner will gain but little from the most circumstantially detailed description of the mode of treatment required for such a picture as that under consideration.

In the list of colors for sunset skies, Cadmium Yellow certainly holds an important place: when used alone, it readily throws all other yellows into the shade; and mixed with Vermilion, or Crimson Lake, it produces an orange of intense power. It is not quite so transparent as Indian Yellow, and therefore mixes admirably with Chinese White for the light touches of bright clouds or of mountains. Rose Madder is invaluable for glazing over such touches when dry, should they be required to be of a warmer hue.

The student, who really looks to nature for color, and studies carefully her combinations, will very rarely err materially in his work. Thus, at sunset, orange is the prevailing color, not merely in the sky, but also on all objects lighted by the sun's rays. The proper contrast to orange is blue: and accordingly we find, that, in nature, bluish or purple shadows are continually opposed to the warm orange lights. In a gray twilight, on the contrary, where the lights are sparkling, but cold, the shadows partake of a warm, or brownish hue. This principle must be borne in mind as being one of the most important in painting.

In all effects, then, which depend upon sunlight, contrast is the grand object of attainment. By contrast is meant not only the power possessed by cool tints of increasing the hue of warm ones, but also the powerful opposition of dark tones against the lights of the picture. Let the student, for example, work a sky as follows:—at the top, with cool gray, graduated into pale orange, tending to red towards the

horizon. The colors are to be employed according to the instructions given in the preceding pages. The colors may appear warm, but let some well-defined distant mountains be now put in with a sombre gray, composed of French Blue and Madder Brown, with a very little Indian Yellow or Gamboge. The distant part of the sky will now be luminous, and what before was merely warmth will now become light.

A middle distance of rocks, or wood, added with Vandyke Brown, Brown Pink and Indigo, will cause the mountains to retire; and the sky, and other objects, reflected in a rocky river in the foreground, may complete the work.

There are several methods of representing a glowing sunset. The sun may be painted with pure Chinese White, laid on sufficiently thick to hide the sky-tint completely. This, when dry, is to be glazed with Cadmium Yellow, or Indian Yellow and Vermilion, according as yellow, orange, or red is required. This method gives a much greater degree of brilliancy than can be obtained by mixing the white with the colors. Another way is to scrape out the light of the sun's disk; and the part being smoothed, it may be tinted in the manner above described. Clouds of a cool tint are often observed about the horizon, sometimes partially obscuring or crossing the sun: for these clouds, Cobalt and Lake with a little White will be found effective, as they will increase the warmth of the luminary: they must not, however, look chalky, which would result from using too much White in the color.

In studying such effects from nature, when the color-box is not at hand, or when too much time would be lost in obtaining the requisite tints, the soft crayons, with which colored crayon drawings are executed, will be found of great service. The most powerful effect may be conveyed to paper by their aid in a few moments, and the sky thus jotted down, as it were, afterwards studied and introduced at leisure with the ordinary water colors.

Some artists possess portfolios of skies put, in this manner, on tinted paper: they may be caught thus from a window at a moment's notice, when all might have changed into sombre gloom long before color could even have been prepared on the palette. Moonlight or moonrise may be imitated in the same manner as sunset; but Gamboge or Indian Yellow will be best for tinting the moon, over the lower portion of which a faint tone of warmth may, when the moon is near the horizon, be given with Light Red. The sky in moonlight may be laid in with Indigo and a little Vandyke Brown and Lake; dark clouds with Lamp Black and French Blue. With the two latter colors alone various beautiful stormy skies may be represented; the contrast of the blue causing the black to assume, if desired, a warm tone in the shadows.

Practice according to the rules thus laid down will enable the learner to express most or all of the varied effects he sees in nature or in the works of the best masters; but he must bear in mind the important fact, that the power of painting a picture is not to be acquired from books alone, although it is hoped the assistance here given may, with perseverance and assiduity on his part, enable him ultimately to overcome some of the difficulties of art; as well by beneficially directing him with his early attempts in sketching from nature, as by saving an amount of time that might be otherwise uselessly spent in various efforts to discover such necessary processes as can be taught by description.

We have now given republications of two practical Essays upon Art, which we trust will be received with favor by our readers. We hope to be able to continue these republications in the series of the next year. There are several other similar Essays in our hands of equal value and interest to those we have given.